# Asifa east

The International Animated Film Society

ANY CHAPTER

## April Special

# animated film festival wrapup

TOKYO

# Letter from the President

Linda Simensky

"I was thrilled with the ASIFA-East Festival this year. Everyone on the festival committee was fantastic, helpful and smart."

Greetings from the South. Actually, with the ASIFA-East Festival, the World Animation Celebration in Pasadena, and taxes, I have found myself everywhere *but* the south. I found out my accountant is a huge Aardman fan. Need a CPA who likes model animation? She's funny, she's got a Wallace and Gromit calendar, and she got me a refund.

I was thrilled with the ASIFA-East festival this year. Everyone on the fest committee was fantastic, helpful and smart. I can't imagine how I ever pulled things together without Nancy Keegan and the rest of the group. I loved being at the New School, with that huge auditorium. Starting later was great. Not having to worry about the time while I was handing out the awards actually made the process go more quickly. Being on a lit stage made it easier to read the certificates (and to notice the ship motif!) I was pleased we could show all the films. In past years, we've cut the screening for lack of time.

I'll miss the Donnell Media Center, but we're showing the tape reels there April 24, so we can sort of carry on the tradition. I did worry when it started to snow on Monday, as snow was one of the reasons we had shifted the festival date!

I've been getting a number of questions on the World Animation Celebration (WAC) in Pasadena, which was the week before the ASIFA-East festival. I did have a pretty good time, despite being completely exhausted by the second day.

The week-long event made me think a lot about how the animation industry is still seen as small and marginal. If someone told you they were going to have a week-long festival of live action features, television shows, made-for-video movies, commercials, live action shorts, CD-ROMS, and experimental video with further unifying theme, you might think they were over-extending a little. That's how I felt about this festival. By trying to include every possible aspect of animation, they ended up with bits of everything but no unifying theme.

With screenings scheduled at the same time as technology expos, business conferences and panels, I was constantly deciding what to attend, and was late to almost every event.

There was less "hanging out" time at this festival. I was so burnt out by the time of the awards ceremonies I skipped them to eat dinner with Anne Bernstein at Ernie Jr.'s Taco House.

Screenings were uneven, with the evening shows being stronger. One morning show had several similar experimental, non-narrative films one after another. Moments like that make you realize how important good programming is.

Plenty of computer and model animation—proof of Toy Story/Aardman trends? 2D cel was less common, showing up mainly in the TV entries.



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The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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# ANYMATOR

## May Deadline
## Apr. 28

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Questions about ASIFA-East's annual film festival, or any other ASIFA related questions, should be addressed to Linda Simensky at 404 885 0821

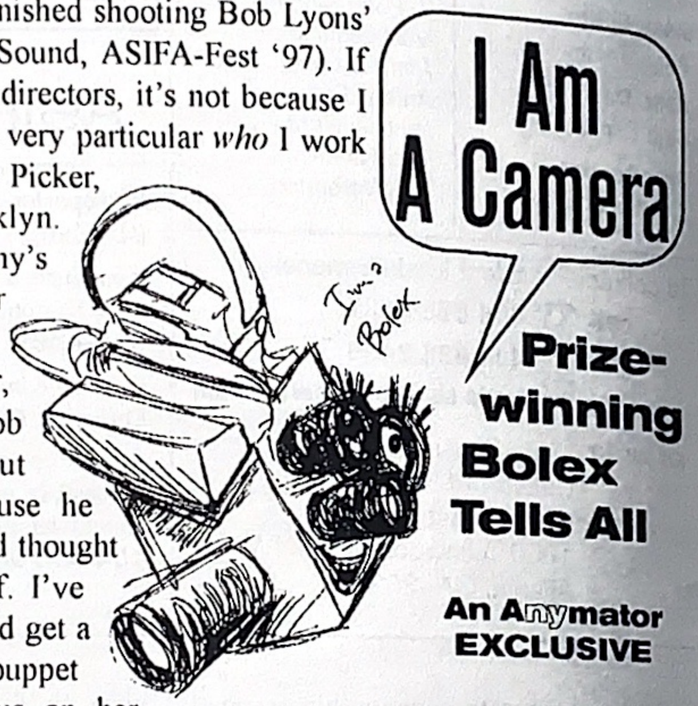
On the corporate sponsorship issue: I understand that sponsorships help these festivals exist. But the tribute screenings, were a bit much, even for me — someone who has worked for several of the corporate sponsors.

The festival-goers seemed a decent mix of all sorts of animation people.The festival was well-organized — any confusion resulted from the fact that there was so much going on. The people running the festival were approachable and friendly despite hectic schedules. And they added cool touches to the screenings, like having Marv Newland on satellite hookup.

I think that if they focus the festival a little, shorten it by a day or two, and don't overwhelm the festival-goers with too many events, WAC could become a pretty entertaining annual tradition. Next, Annecy, anyone?

# animated '97 film festival wrapup

Opposite: Michael Sporn's Best in Show winner **Champagne** takes off.




**Prize-winning Bolex Tells All**

**An Anymator EXCLUSIVE**

**Hi!** I'm the Bolex that just finished shooting Bob Lyons' **Time Lapse** (3rd Prize, Sound, ASIFA-Fest '97). If I've worked with only a few directors, it's not because I don't *want* to work—I'm just very particular *who* I work with. I started out with Jimmy Picker, around 1980 out in Brooklyn. That's where I filmed Jimmy's '83 Academy Award Winner **Sundae in New York** (it was also Best-in-Show Winner, ASIFA-Fest '84). Bob approached Jimmy about acquiring my services because he knew I was a prizewinner, and thought the good luck would rub off. I've never been to France, but I did get a chance to work with French puppet film director Delphine Burrus on her **Tale of The Book**. I filmed parts of the original 15:00 **Joe's Apartment**. Though I usually prefer working with independents, I did do a stint for Paramount on **Star Trek**. Working way out in Hoboken and meeting the stars was real thrill for me.

I've opened my lens to a full life, but **Time Lapse** was definitely the high point . I put in some long hours, getting lost in the look of the Arizona mountains,watching clouds fly by, night and day, day and night. City Scenes, my aperture opened wide for fireworks. Pow, Flash! Ya know, I have to admit I shared the city scenes with a fine ole Mitchell. But I don't mind sharing the credit and hey, I liked his style.

What do **I** think makes a good film? Personally, I subscribe to the moteur theory, which says that basically, the **camera** shoots the film.



We've suspended our regular features to present an entire issue devoted to our yearly Festival. Beginning on page 9 you'll find a list of all the awards, in the order presented—which doubles as a listing of all the films in (roughly) the order they were shown. We've tried to get the stories behind each films—how they came to be made.

Think of this issue as a souvenir program of sorts, sprinkled with festival facts. How those ships got onto the award certificates (p. 7). How the votes are counted, and who counts them (p. 17). Places the fest has been held over the past 29 years (p.6).

This is an opportunity not only to honor this year's winners, but to look back on Festivals past, and reflect on what the festival —and our organization itself—are all about. Our goal is to make this the Anymator you hand to potential members to get them interested in joining.

So, there you have it. An orientation for the newcomer. A historical document for the old-timer. An annual round-up, as Shmoozilla would say, of who's who and what's what.

**Anymator's** large and well-trained staff at work on the special festival issue.

Clockwise: Ass't Editor Anne Bobroff, Editor Mark Segall, famous lizard Shmoozilla, gossip columnist Laurie Edmonds

# animated 97 film festival

# ASIFA Fest Returns to New School

**Howard Beckerman**

Places the fest has been held over the years:

Hotel Taft

Manhattan Hotel

Schrafft's Restaurant

Rizzoli bookstore

Parsons School of Design

Phoenix School of Design

Donnell Library

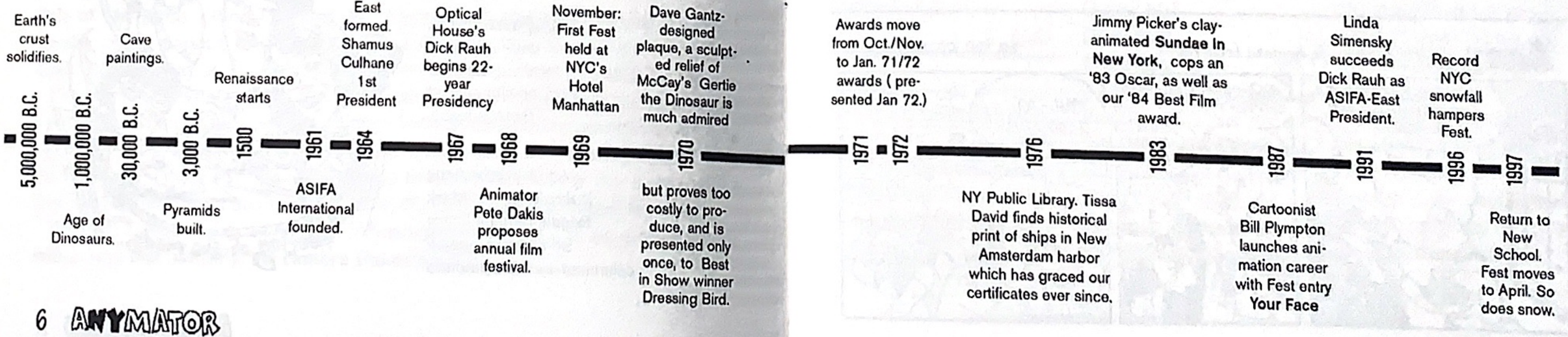
School of Visual Arts

New School

Well, everything that goes around comes around. The ASIFA-East Festival screenings, held for years at the Donnell Library on 53rd Street, returned this year to The New School on 12th Street. And get this, for the first time it was an April event. No more the constant threat of January wind, storm and snow (for the record, there was a 2" dusting earlier in the week). You can thank your diligent board members and President Linda Simensky for the new scheduling. We've been lucky, what with inexpensive (or free) screening space at a premium in this city. Over the past 29 years we've met at such diverse sites as the Hotel Taft, the Manhattan Hotel, various Schrafft's restaurants, the screening room at the Rizzoli bookstore, Parsons School of Design, Phoenix School of Design, the Donnell and The School of Visual Arts. In the intervening years Schrafft's went out of business; The Taft is gone and The Manhattan is now The Milford-Plaza. Rizzoli moved further uptown closing its classy little theater; Parsons auditorium, formerly the 5th Avenue Cinema, is now a gallery, and Phoenix was swallowed by Pratt, leaving behind its glorious edifice at 30th Street and Park Avenue. The Donnell auditorium, fine as it was, grew increasingly snug for the growing hordes of animation enthusiasts. So here we are back at the New School, which was our *old* school but, happily, is our *new* school once more.

In 1998 the ASIFA-East Festival will be 30 years old. It all began simply. We were looking for a distinctive activity for our local group and animator Pete Dakis suggested we do a festival. There were already several competitions of various sizes, each honoring some specific aspect of the filmmaker's art, but none of these extolled the virtues of animation—and none of them were in January. From the very beginning the award ceremony has been informal and sometimes strangely silly. Like the time Pete Dakis's winning entry was spooled upside-down so that even when corrected it came out backwards. The festival audience never did see the film properly. Then there was the year we had to order a new print to replace the entry that was mangled when the reel suddenly popped off the projector and ran crazily through the audience.

Out of the many entries, over the years, there have been a handful of films that were nominated for the Academy Awards and two that went on to win Oscars: Frank Mouris' Frank Film in 1973 and Jimmy Picker's Sundae in New York in 1983. A key difference between the old days and the present is the type of entry that gets the top prize. In the early years, when commercials were the mainstay of most studios, a 30 second spot could win Best in The Show. Now it is more typical that a subject running 5 minutes or more will be the favorite. New or old, the best thing about the ASIFA-East event is that despite the limited fanfare, hardly any budget and only the fervor of its members and well-wishers to bolster it—it keeps on going and going and going.


Earth's crust solidifies.
5,000,000 B.C.
1,000,000 B.C.
Age of Dinosaurs.
Cave paintings.
30,000 B.C.
3,000 B.C.
Pyramids built.
Renaissance starts
1500
1961
ASIFA International founded.
ASIFA East formed. Shamus Culhane 1st President
1964
Optical House's Dick Rauh begins 22-year Presidency
1967
1968
Animator Pete Dakis proposes annual film festival.
November: First Fest held at NYC's Hotel Manhattan
1969
Dave Gantz-designed plaque, a sculpted relief of McCay's Gertie the Dinosaur is much admired
1970
but proves too costly to produce, and is presented only once, to Best in Show winner Dressing Bird.
Awards move from Oct./Nov. to Jan. 71/72 awards ( presented Jan 72.)
1971
1972
NY Public Library. Tissa David finds historical print of ships in New Amsterdam harbor which has graced our certificates ever since.
1976
Jimmy Picker's clay-animated Sundae In New York, cops an '83 Oscar, as well as our '84 Best Film award.
1983
Cartoonist Bill Plympton launches animation career with Fest entry Your Face
1987
Linda Simensky succeeds Dick Rauh as ASIFA-East President.
1991
Record NYC snowfall hampers Fest.
1996
1997
Return to New School. Fest moves to April. So does snow.

**NYU**

## 17th Annual Animation Festival

of Tisch School of the Arts

SAT **Apr 26**

**5:30** **7:30** **9:30** pm

Cantor Film Center 36 E. 8 St.

Limited seating
Order tickets thru NYU Special Events
☎ 212 998-1795

| $6 | $3 | FREE |
|---|---|---|
| General Audience | Students with ID | For NYU Film Students |

Films by undergraduate and graduate students in the school's animation program. Finished shorts with soundtracks plus silent works-in-progress accompanied by pianist **Stuart Oderman.**

"An enjoyable evening for filmmakers, faculty & five-year-olds alike. Giant beach balls are distributed to wallop around during technical delays. I had a great time last year and highly recommend it.—Mark Segall, **Anymator**"

# animated film festival 97

Starting opposite, a list of all the ASIFA-East award winners in the order screened. Filmmakers—please email AlphaneMoo@aol.com to correct any factual errors. (This was a big job, and we expect some may crop up.)

Miss the Fest?
You can still see
all the winners

THURS **Apr 24** **2:30** **6:30** pm

at the Donnell Library
W. 53 St. betw. 5th & 6th

**Anny Mator** *by howard beckerman* **to be continued...**

# STUDENT FILMS:

First Prize for student film went to **The Tapir** by **Raquel Coelho.**

**1st Prize**

### The Tapir

Raquel Coelho
School of Visual Arts 4:13

Raquel received an MFA in computer arts from SVA last December. For her thesis she drew on stories of the Brazilian Tuparis tribe recently collected by anthropologist Betty Mindlin. This film's nine scenes are composed of 2D shapes superimposed in a 3D environment using SoftImage animation software. Ms. Coelho, a well-established Brazilian children's book author/illustrator, was also first runnerup in SoftImage's 1997 International Student Competition. (website: www.softimage.com).

**2nd Prize**

### Season's Greetings

Michael Dougherty
NYU 3:50

Dougherty's Halloween tale is a student film with "legs". It's won awards at three other fests besides this one and will soon be winging its way to Annecy.

**3rd Prize**

### The Stomach Pump

Adam Dotson
Ringling School of Art & Design :55

**1st Honorable Mention**

### Human Area--Slow Speed

Patty Yang
Ringling School of Art & Design 1:04

**2nd Honorable Mention**

### Rain For Us

Glenn Hall
Ringling School of Art & Design :33

Ringling School of Art and Design enjoys a reputation as one of the premier schools of art and design in the Western Hemisphere. These three films all come from Ringling's computer animation department.

# FILMS UNDER 2 MINUTES

**Direction 1st Prize**

### Rupert The Grouper

AmpNYC Animation Studio 1:00

The idea for Cartoons That Never Made It (a series including Heidi & the Yodelers, Rupert Grouper and several others) came from LA producer Michael Owleenen. How did a fledgling East Coast studio land the job? Says Amp co-founder Greg Pair: "We bugged him every day for 44 consecutive days… hiring us was the only way to make us cease & desist."

# ASIFA-East's Big Night

Mo Willems

John Dilworth

It was great to be able to walk out of the New School auditorium straight into the party in the New School lobby. No more cross-town treks! The party was jammed, and for once, no one got lost on the way.

"Mikey" Klein, Howard (Wrath of Spotzilla) Hoffman , Ray da Silva, Felicia Telsey

Candy Kugel, Vince Cafarelli.

Festival volunteers Dave Levy and Jennifer Oxley. She coordinated catering for the post-fest party

WB animation's Dave Master, Polestar's Don Duga.

Ben Hillman (Nietzche Pops, Cup O' Abominations)

Going from left to right, Anymator believes these to be SVA undergrads. Paul, John, Al, Euralis and Frank.

Jane "Silly" Howell

Producer Ron Diamond of Acme Filmworks flew from LA to collect awards for Acme's animators and directors, including Raimund Krumme, above left, Aleksandra Korejwo, above right.

Plympton shows proper technique for eating cheese with eyes closed. Assistant Holderried takes notes.

Bill Plympton's colorist, Latvian animator Signe Bauman with SIGGRAPH newsletter editor Russ Adams and Plympton right hand man John Holderried,

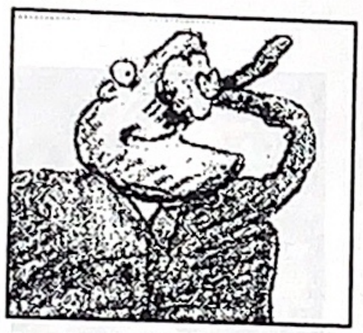
Veteran animation cameraman Bob Lyons, whose **Time Lapse** won 2nd Prize for Soundtrack.

## Direction 2nd Prize

**Smell The Flowers**

Bill Plympton 1:00

A lull during the production of his ambitious second feature (I Married A Strange Person, due for late spring release) left Bill with a free week. So instead of taking time off he animated this 1:00 short. Despite his modest characterization of it as "almost a throwaway—just an idea I was playing with"—the film has being doing well on the festival circuit and will be part of his upcoming compilation Mondo Plympton.



Smell the Flowers

## Direction 3rd Prize

**Sandwich**

Raimund Krumme
Acme Filmworks :15

Part of The Dairy Management Council's 1996 "Got Milk" TV ad campaign.

## Animation 1st Prize

**Three Little Pigs**

John Kricfalusi
Acme Filmworks :30

Nike ad. Ren & Stimpy creator John K tips his hat to Tex Avery with this sexy fairy tale send-up.

## Animation 2nd Prize

**Monkey Business**

Christoph & Wolfgang Lauenstein
Acme Filmworks :30

These German animators first gained world attention at Ottawa '90 for their stop motion film **Balance**.

## Animation 3rd Prize

**Season**

Aleksandra Korejwo
Acme Filmworks :30

Ron Diamond flew Aleksandra Korejwo from Poznan, Poland to LA to make this ad for an opera company in Austin, Texas. She stayed on to complete Impressions (see below). It looks like sand, but what Ms. Korejwo creates her delicate, sensual images with is actually colored salt.

Singer

## Design 1st Prize

**Banco Popular -- Singer**

Carlos Aponte, Tissa David
The Ink Tank, Inc. :30

Ink Tank was producing a series of commercials for a Puerto Rican agency, but during the storyboard process producer Aponte realized it was missing something. He suggested making the singer (who croons "what came first the chicken or the egg") and the audience *chickens.* Tissa David's animation transforms this scene into a comedic drama.

## Design 2nd Prize

**Zoom Variations**

Istvan Banyai
Nickelodeon :59

Banyai is an illustrator associated with Budapest, Hungary's Pannonia Film Studio. His illustrated book Zoom "zoomed" Budapest. A recent New York magazine booklet insert "zoomed" New York. This Nick-produced short "zooms" the world.



## Design 3rd Prize

**Impressions**

Aleksandra Korejwo
Acme Filmworks :30

After completing her Austin opera ad, Korejwo stayed on to record personal impressions of LA.

# FILMS OVER 2 MINUTES

## Direction 1st Prize

**September's Day Off**

Mo Willems
Curious Pictures 4:07

Mo created the series last year under the title **The Misfits** as 2-1/2 min interstitials for Nick; it was subsequently renamed **The Offbeats.** These 4-1/2 min segments were co-written with Sesame Street writer Josh Selig. The series wouldn't exist, Mo told **Anymator,** if the popular kids hadn't been so mean to him growing up.

Talking About Sex.

## Direction 2nd Prize

**Talking About Sex: A Guide For Families**

Candy Kugel
Vincent Cafarelli
Buzzco Associates 30:00

From a list of animation studios, Planned Parenthood picked 3 they liked best and asked for proposals. Buzzco's won. The organization gave Candy & Vince a syllabus of information to be covered, but left them full control over design, writing & music. As a result, Candy says, "it was exactly the film we would have made independently."

Noodles and Ned

## Direction 3rd Prize

**Kitchen Casanova**

John McIntyre
Hanna Barbera Cartoons 7:00

Dinner at his place: a night of scorched food and burning love.

## Animation 1st Prize

**Noodles & Ned**

John R. Dilworth
Stretch Films, Inc. 7:44

This man & cat team has graced Dilworth's Xmas cards for years. A low-key departure from last year's explosive **Chicken From Outer Space**. Note Ned's remarkable resemblance to John. "You really see me up there—John Dilworth as a cartoon character, playing another character named Ned."

## Animation 2nd Prize

**The Offbeats**
**Tommy's Coat**

Mo Willems
Karen Villarreal
Curious Pictures 4:07

The Offbeats

## Animation 3rd Prize

**The Blind Men & The Elephant**

Debra Solomon.
Ken Kimmelman
Pharaoh Films 2:07

Solomon designed, directed and produced, and would have animated if not for an inner-ear virus which left her with severe vertigo. **Blind Men** is part of a holiday special designed to teach children about many religions (**How Do You Spell God?**). "HBO was very easy to work with", says Debra. "They didn't change anything in my storyboards."

Troubles the Cat

## Design 1st Prize

**Menaseh's Dream**

Maciek Albrecht
The Ink Tank, Inc. 3:00

Another segment of HBO's **How Do You Spell God?** (see above) based on an Isaac Bashevis Singer novella. "Everything just fell in place," Ink Tank told Anymator. "Maciek got back from Poland just as the project was slated to start up; the HBO people saw his reel and fell in love.They couldn't believe how good the final product was."

## Design 2nd Prize

**Troubles The Cat -- Cutey Kitty**

Santiago Cohen
The Ink Tank, Inc. 6:30

Children's Television Workshop had characters for a "shorty" they wanted to insert in **Big Bag**. Brian O'Connell, **The Ink Tank**'s Executive Producer/Co-Director, and R. O. Blechman, its Creative Director, were in the downstairs studio discussing how to do the project. After discussing dozens of designers and coming up empty, Brian found the answer on a copy of **Drawn and Quarterly** tacked to the wall. The cover was by Santiago Cohen.



## Design 3rd Prize

**Robot Rerun**

David Ehrlich 4:50

Human-like robot figures and mechanical objects blend and metamorphose.

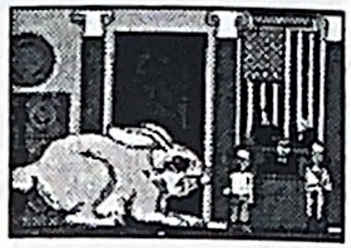
Girl with Her Head Coming Off

## Concept 1st Prize

**Girl With Her Head Coming Off**

Emily Hubley
Neena Beber
Nickelodeon 5:23

Linda Simensky put Emily and the Creative Lab people at Nickelodeon together. Emily presented five ideas, and **Girl** was the one they liked, though it took a year after meeting for them to give her the go-ahead. Emily found the chemistry between herself and Nick interesting—"somewhere between having a job and being commissioned to do a film."



## Concept 2nd Prize

**State of the Union**

Robert Smigel
J.J. Sedelmaier Productions 2:55

Following the success of "Cluckin' Chicken", J.J. Sedelmaier Productions continued their collaboration with Saturday Night Live writer Robert Smigel to produce a series of animated shorts. State of the Union and Clinton/Dole are both part of their Fun With Real Audio series.

## Concept 3rd Prize

**Clinton/Dole**

Robert Smigel
J.J. Sedelmaier Productions 2:55

## Soundtrack 1st Prize

**Once Upon A Time**

John Serpentelli
Robert Moran 5:00

Animator Serpentelli credits the idea to collaborator Moran, who originally captured fractured accounts of US history from grade schoolers over 20 years ago. "We took different kids and edited them together, pared 40 minutes of talk into a 5-minute script." And who's reading the script? "My nephew from Florida. He turned out to have just the right kind of voice.".

## Soundtrack 2nd Prize

**X-Presidents**

Steve Gold/Adam Schlesinger
J.J. Sedelmaier Productions 3:43

Ford, Carter, Reagan and Bush as a cheesy superhero team.

**Soundtrack**
**3rd Prize**

**Time Lapse**

Bob Lyons 4:30

Boiling clouds, rush hour crowds from veteran animation cameraman Lyons set to a soaring score.

**Best Film Under Two Minutes**

**Voice B Gone**

David Wasson
Chris Miller 2:00

The mentally ill can come back--with the help of this handy aerosol spray. But is the cure worse than the disease?

**Best Film of 1997**

**Champagne**

Michael Sporn
Animation Inc. 13:00

Writer Maxine Fischer taught remedial reading at the convent where Champagne lived. She took her on a tour of Michael Sporn's studio, where the girl suddenly exclaimed, "I'm a cartoon character myself!" "Why don't you make a cartoon out of me?" So they did.

*Voice B Gone*

# Special Awards

**For Continuing Support of Independent Animated Film**

*Adrienne Mancia*

Veteran Curator of Film Exhibitions at the Museum of Modern Art. For over 30 years, an innovator in US film programming, and a fixture on juries and at film festivals internationally "Animation," she says, " isn't properly appreciated as an art in galleries and museums"—but she continues to work to change that.

**Charles Samu Honorable Mention**

**Noodles & Ned**

John R. Dilworth
Stretch Films, Inc.

**Charles Samu Award**

**Menaseh's Dream**

Maciek Albrecht
The Ink Tank, Inc.



# Who counts the votes?

For years, Tissa David toted them up using a mysterious system all her own. Nowadays, CPA Ken Grosz, Manager of Finance and Accounting at the A&E TV, tabulates the scores that decide our yearly festival winners in an Excel spreadsheet. The winners aren't necessarily the ones with the most votes—more often, they're the ones given the highest numerical scores.

The marginalia Ken finds on ASIFA ballots cracks him up. A caricature of someone crying with "this is killing me" written under it made him wonder, was that their reaction to the whole show, or one film in particular. By the way—comments like "It stinks!" cannot be tabulated.

Tabulation usually takes 7 hours, but this year, with the record number of entries, it took 12. Will he get paid more this time? "I don't know. Linda hasn't told me yet."

How does he compare to the Price-Waterhouse accountants who traditionally put in an appearance at the Oscars? "I smile and I'm a lot more, well, animated."

# The Samu Award

What it is and how the winners are chosen.

Who was Charles Samu? A distributor passionate about getting foreign films seen in the US. A magician who conjured up never-before-seen Eastern Europe films for Howard Beckerman's History of Animation classes. A roving ambassador of independent animation who tragically committed suicide in 1989. "The sad thing," Beckerman says, "was that just a few months later the Berlin wall fell. He could have done great things—he knew all the animators over there, and they loved him—he could have had his own studio."

**HBO** made a grant to the **Dratfield Endowment** to fund the $500 Samu Award later that year. Since then, it's been given every year to an ASIFA-East Festival entry with a universal message comprehensible beyond language to all ages and nationalities. It must give insight into some common human experience and inspire understanding between people of diverse cultures. "Animation lends itself so easily to violence," says Barbara Van Dyke, administrator of the award. "It's rare when a film speaks to matters of the heart. When it does, the Samu award seeks to validate it".

Van Dyke and co-juror Phillip Wilde only considered 5 of this year's entries up to their standards. They chose **Menaseh's Dream** for its mythological quality and the way it illustrates every person's loss of home. Dilworth's film, **Noodles and Nedd**, won Honorable Mention for being charming, witty, and accessible without language. For next year's fest, ASIFA's 30th, Van Dyke and Wilde plan to add a student category

Int'l VP
David Ehrlich

# ASIFA-INTERNATIONAL UPDATE

Yvonne Anderson
Karen Aqua
Fred Armstrong
Veronica Balint
Gail Banker
Skip Battaglia
Howard Beckerman
Paul Belliveau
Janet Benn
R.O. Blechman
Wil Branca
Susan Brand
Mimi Brennan
Musa Brooker
Delphine Burrus
Beryl Bush
Vincent Cafarelli
Paul Cress
Laurie Edmonds
Marcela Ehrlich
David Ehrlich
Lise Eisenberg
Angela Eliasz
Michael Fafard
Phil Feretti
Margaret Frey
Felipe Galindo
John Gati
Chris Gelles
Steven Gentile
Paul Glabicki
Lisa Goldman
Richard Gorey Jr
George Griffin
Lou Hertz
Italtoons Corp.
Daniel Ivanick
Masako Kanayama
Yvette Kaplan
Robert Kauffman
Tony Kluck
Ray Kosarin
Candy Kugel
Amy Lawrence
Gary Leib
Floarea Liceica
Bill Lorenzo
Robert Lyons
Adrienne Mancia
Elizabeth Marchant
Curt Markham
Mary Carol Millican
John Moynihan
David Mulkins
Mark Newgarden
David J Palmer
James Picker
Chris Prynoski
Nina Ross
Marina Rota
Eugene Salandra
Janet Scagnelli
Talia Schenkel
John Schnall
JJ Sedelmaier
Mark Segall
John Serpentelli
Thomas Shantz
Linda Simensky
Adam Snyder
Debra Solomon
Paula Speer
Karl Staven
Lynnette Taylor
Abby Terkuhle
Julia Tortolani
Ruggerio Vanni
Tom Warburton
Beth Warshafsky
Jim Wen
Bob White
S Michelle Wiggins
Maija Wilder
Mo Willems

## Current list of paid-up members

Here is the list of ASIFA-East members who are also fully-paid up International members, entitled to receive the special International publications, calendars, and the multi-lingual ASIFA News If your name has been omitted from the list in error, or if you'd like to become an International member please contact Membership Secretary Jim Petropoulos at (212) 966-8887

# ASIFA

Association Internationale du Film d'Animation ● International Animated Film Association

**Founded 1961**. Members in Armenia, Australia, Austria, Azerbaijan, Belarus, Belgium, Bosnia-Herzegovina, Brazil, Bulgaria, Canada, China, Costa Rica, Croatia, Cuba, Czechia, Denmark, Egypt, Estonia, France, Finland, Germany, Great Britain, Greece, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Kazakhstan, Korea, Latvia, Lithuania, Malaysia, Mongolia, The Netherlands, New Zealand, Norway, Pakistan, Poland, Portugal, Rumania, Russia, Singapore, Slovakia, Slovenia, Sweden, South Africa, Spain, Switzerland, Turkmenia, Ukraine, United Arab Emirates, United States of America, Yugoslavia.

The president lives in Paris, the vice-presidents in Randolph, VT, USA, Tokyo, Krakow and Moscow, the secretary general in Zagreb, the treasurers in Montreal, the editor of the bulletin in Prague, the Film Archive is in Berlin



## ASIFAEAST From-To96

| | | | | |
|---|---|---|---|---|
| **Thurs** | **Apr 24** | 2:30 & 6:00pm | **Miss the Fest?** Or want to see it again? All the winners re-screened | **Donnell Library Auditorium,** 10 E 53 St. |
| **Mon** | **Apr 28** | | **Deadline for May Anymator** | **☎ 212 989-4369** or email AlphaneMoo@aol.com |
| **Wed** | **May 7** | 6:30pm | **ASIFA-East** board meeting | **Buzzco,** 33 Bleecker St., 5th Fl. |
| **Fri** | **May 16** | 6:00pm | **ASIFA-East** screening: Frederick Back | **Tisch School of the Arts, NYU,** 721 Bway Rm: TBA |

# Film Festivals

| Deadline | Festival or Organization | Contact Information |
|---|---|---|
| 5/1/97 | **Odense Film Festival** Denmark (deadline extended) | 011-45-66131372 011-45-65914318 |
| 5/1/97 | **Bradford Animation Festival** Pictureville, UK | 44 01274 309199 **Fax** 44 1274 723 |
| 155 | | |
| 5/1/97 | **Long Island Film Festival** | Chris Cooke 516 423 7610 **Fax** 516 423 5411 |
| 5/10/97 | **Vermillion International Film Festival** | Mark Derby 605 677 5409 **Fax** 605 677 6518 **email** mderby@usd.edu |
| 5/13/97 | **Drambuie Edinburgh International Film Festival** Scotland | 44-312284051 **Fax** 44-312295501 |
| 5/15/97 | **Chicago Underground Film Festival** | 312 866-8660 **Fax** 312 489 3468 |